

Synesthesia

Taylor



**DISC A ●**

01: 11:17  
**Pole Folder & CP**  
Nightdriver

02: 06:39  
**Quirk**  
Yebo  
(Brancaccio +  
Aisher's A to the  
K Dub)

03: 08:34  
**Drumscape**  
Transmission

04: 05:25  
**Eyal**  
Kaleidoscope

05: 06:20  
**Secret Society**  
(Justin Johnson & 3PO)  
Stolen  
(Selway Remix)

06: 02:54  
**Sleepfreaks**  
Distant Mellow

07: 08:06  
**Banco de Gaia**  
Obsidian  
(The Light vs.  
PFN Remix)

08: 08:43  
**Alaska**  
Manhattan High

09: 03:36  
**Bedrock**  
Beautiful Strange  
(Moonface Mix)

10: 07:51  
**POB & Boyd**  
Luna

**DISC B ●**

01: 06:37  
**Jade**  
A Day in the Life of  
an Eastern Assassin

02: 05:49  
**Oko Tek**  
Tazer

03: 07:27  
**Fisher Project**  
I Get a Rush  
(Moogwai's  
Trauma Mix)

04: 06:22  
**Oko Tek**  
Luminous

05: 06:58  
**Tocharian**  
Lacuna  
(Rebound Remix)

06: 08:08  
**Marc Auerbach  
& Goetz**  
Blast

07: 07:08  
**Evolution**  
Firewre

08: 05:56  
**John Selway**  
Digital Emotion

09: 07:08  
**Transcender**  
Rock Music  
(Brancaccio & Aisher's  
Suicide Sports Dub)

10: 08:24  
**Taylor & POB**  
Today



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## It was a ritual.

Sleep until midnight on Saturday evenings. Wake up at the witching hour, eat some carbohydrates, shower, and make your way into the dark Los Angeles night. At 2am King would start. Beginning with two other DJs, you almost wanted to prolong the anticipation before Taylor took over the turntables, like extended foreplay. When you couldn't wait anymore, Taylor would put on his first record. It would go higher and higher from there. Those familiar tunes that you only hear when Taylor DJed. The remixes that were so well-known to you, you could have done them yourself. And it kept going up and up. **But it wouldn't end there.** After another carbohydrate reload, you got to do it all over again. This time it would be at Sketch Pad, where it all started for Taylor. Beginning at noon on Sunday and stretching into the evening, Sketch Pad was a frill-free environment. You'd have to wait a good five minutes for your eyes to adjust to the darkness before you could see two feet in front of you. It was all about what you were hearing. Those same tunes sounded even better in the daytime after having already danced for nine hours. Physically drained but mentally running a marathon, the burst of otherworldly energy your body would get from the music was indescribable. Strictly about the music, Taylor's Sketch Pad was in internal auditory experience. **Initially, Taylor was forming a vision of what the perfect sound would be.** In 1992, after hearing what would later be termed "progressive" records being played at the New Music Seminar in New York, Taylor knew that was the sound he would be playing. He came back to Los Angeles and started championing the sound at the first Sketch Pads. Within three months word had spread about the sound and people were coming in droves. **After hearing Taylor at Sketch Pad, he was asked to play at King.** The first time there he played in the morning at the very end of the party. From there, everything went into overdrive. Within two weeks, there were 1000 people turning up not just for the club, but for Taylor's morning sets. And continuing on with him to Sketch Pad. **That was the very early '90s.** Now the music is more of an audio/visual experience, where the music gives the impression of having texture and color. A mixture of the senses when one of your senses triggers another or Synesthesia. The senses come together on Taylor's own compositions, most notably Libra presents Taylor "Anomaly (Calling your Name)," Taylor's own "Xenophobe," and his latest release with POB, "Today," featured on this collection. **Taylor built his name locally with his residencies.** He moved on to a higher profile residency at Metropolis in Orange County just outside of Los Angeles. The five year run at that club saw him hosting nights with Sasha, the Chemical Brothers, Carl Cox, Crystal Method, Union Jack, among others. **His reputation preceded him as he got asked to bring his unique brand of progressive, uplifting, transcendent music to other cities.** Feeling an obligation to foster new audiences, Taylor started traveling with his sound. Great moments—like those in Los Angeles—were captured everywhere he went. "It's in one instant when everyone in the room looks at each other. It's all in the eyes. You can look in the eyes of the crowd and know that it's happened" Taylor says. **Since that time, Taylor has been to Australia, New Zealand, Korea, Singapore, Hong Kong, Lima, Peru, UK, Japan, Turkey, China, Spain, Sweden, Puerto Rico and Canada.** He tries to create that feeling of the first night at King that had only 30 people at every gig. His intent is to keep the sameintensity and integrity, watching everyone's eyes and trying to connect with them. Observing the crowd's excitement coming up to a breakdown and witnessing their release through the breakdown is the thrill. **On his first solo double mix CD—as always—Taylor finds the songs and sounds that aren't the biggest hits of the moment but those that will always sound good.** Classics. Recreating the feeling of an entire night from getting ready at home with increasing excitement, getting to the club, walking to the venue, hearing the bass thumping as your walking in, the night building and peaking, with the hope that by the last song, there will be a feeling of completeness, of Synesthesia, for the whole night.

—Lily Moayeri



# "May the notes of your work fall in the key of Heaven" — Shawn King

## DISC A

01: 11:17  
**Pole Folder & CP**  
Nightdriver

Written and Produced by Pole Folder. Arranged by Pole Folder & CP. Published by Sony ATV publishing. © Bedrock Music Ltd, 2001. Licensed courtesy of Bedrock Music Ltd

02: 06:39  
**Quirk**  
Yabo  
(Brancaccio + Aisher's A to the K Dub)

Written and produced by Mark Allen & Tim Healey. Remix and additional production by Brancaccio & Aisher. Published by Automatic Songs © Automatic 2001. Licensed courtesy of Automatic Records

03: 08:34  
**Drumscape**  
Transmission

Written and produced by Tom Waits & Benny Romero. Published by Copyright Control © Steel Yard Music 2001. Licensed courtesy of Steel Yard Music

04: 05:25  
**Eyal**  
Kaleidoscope

Written and produced by Eyal Federman. Published by Peak Records Publishing © Peak Records 2001. Licensed courtesy of Peak Records

05: 06:20  
**Secret Society (Justir Johnson & 3PO)**  
Stolen  
(Selway Remix)

Written and produced by Justin Johnson & Chris O'Connor. Published by Kingsize USA. Remix and additional production by John Selway. © Cable Recordings 2001. Licensed courtesy of Cable Recordings

06: 02:54  
**Sleepfranks**  
Distant Mellow

Written and Produced by P. Rogers & M. Dorian. Published by Copyright Control. © Sunsonic Recordings 2001. Licensed courtesy of Sunsonic Recordings

07: 06:06  
**Banco de Gaia**  
Obsidian  
(The Light vs. PFN Remix)

Written by T. Marks and J. Folker. Performed by Banco de Gaia with vocals by Jennifer Folker. Published by Kaleidoscope Music/Nothing Hill Music Inc., (BMI). © Six Degrees Records, Ltd, 2000. Licensed courtesy of Six Degrees Records

08: 08:43  
**Alaska**  
Manhattan High

Written and produced by Stewart Rowell & Louis Gaston. Published by Copyright Control © Pod Recordings 2001. Licensed courtesy of Pod Recordings

09: 03:36  
**Bedrock**  
Beautiful Strange  
(Moonface Mix)

Written and produced by John Digweed and Nick Muir. Remix and additional production by Phil Thompson. Published by Copyright Control © Bedrock Music Ltd, 2001. Licensed courtesy of Pioneer Entertainment (USA) Inc

10: 07:51  
**POB & Boyd**  
Luna

Written by P. Brogden and Boyd Westerman. Vocals by Louise De Frame. Published by Siesmic Music/Copyright Control. © Platipus 2001. Licensed courtesy of Platipus

## DISC B

01: 06:37  
**Jade**  
A Day in the Life of an Eastern Assassin

Written and produced by P. Martin. Published by Copyright Control © Method Records 2001. Licensed courtesy of Method Records

02: 05:49  
**Oko Tek**  
Tazer

Written and produced by Holmes Ives. Published by Publishnow (ASCAP) © Musicnow Records, 2001. Licensed courtesy of Musicnow Records

03: 07:27  
**Fisher Project**  
I Get a Rush  
(Moogwa's Trauma Mix)

Written, Produced & Engineered by Paul Fisher. Remix & additional production by Moogwa! Published by Black & Blue Music. © Neo Records UK Ltd, 2001. Licensed Courtesy of Phatt Phunk Records. phattphunk.com

04: 06:22  
**Oko Tek**  
Luminous

Written and produced by Holmes D. Ives. Published by Copyright Control. © Bedrock Music Ltd, 2001. Licensed courtesy of Bedrock Music Ltd

05: 06:20  
**Tocharian**  
Lacuna  
(Rebound Remix)

Written and produced by Matt Slater. Published by Cutting Edge Publishing © Intrinsic Records, 2001. Licensed courtesy of Intrinsic Records

06: 02:54  
**Marc Auerbach & Goetz**  
Blast

Written by Auerbach, Botzenhardt, & Bates. Produced and arranged Marc Auerbach & Goetz. Published by KP Music/Copyright Control/Cheeky Music. © Mode 2000. Licensed courtesy of Mode Records

07: 06:06  
**Evolution**  
Firewyre

Written and produced by J. Sutton/B. Jamieson. Published by Copyright Control. © Fluid Recordings UK Ltd 2000. Licensed courtesy of Fluid Recordings

08: 08:43  
**John Selway**  
Digital Emotion

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09: 03:36  
**Transcender**  
Rock Music  
(Brancaccio & Aisher's Suicide Sports Dub)

Written and produced by Alex Siegle-Morris and Arron Curtis. Remix and additional production by Luke Brancaccio and Bruce Aisher. Published by Copyright Control © Fracas Recordings 2001. Licensed courtesy of Fracas Recordings

10: 07:51  
**Taylor & POB**  
Today

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### I would like to thank.....

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Manufactured, Marketed and Distributed by Ultra Records, 389 Broadway, Suite 1003, NYC 10012. F: 212.343.9429 E: info@ultrarecords.com

Taylor booking information:  
bookings@circlear5hs.com





## Synesthesia:

synesthesia: (syn = together, and aisthesis = perception or to perceive in Greek)



DISC A

TAYLOR SYNESTHESIA

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Taylor

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Taylor